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ARCHITECTVRE AT RICE

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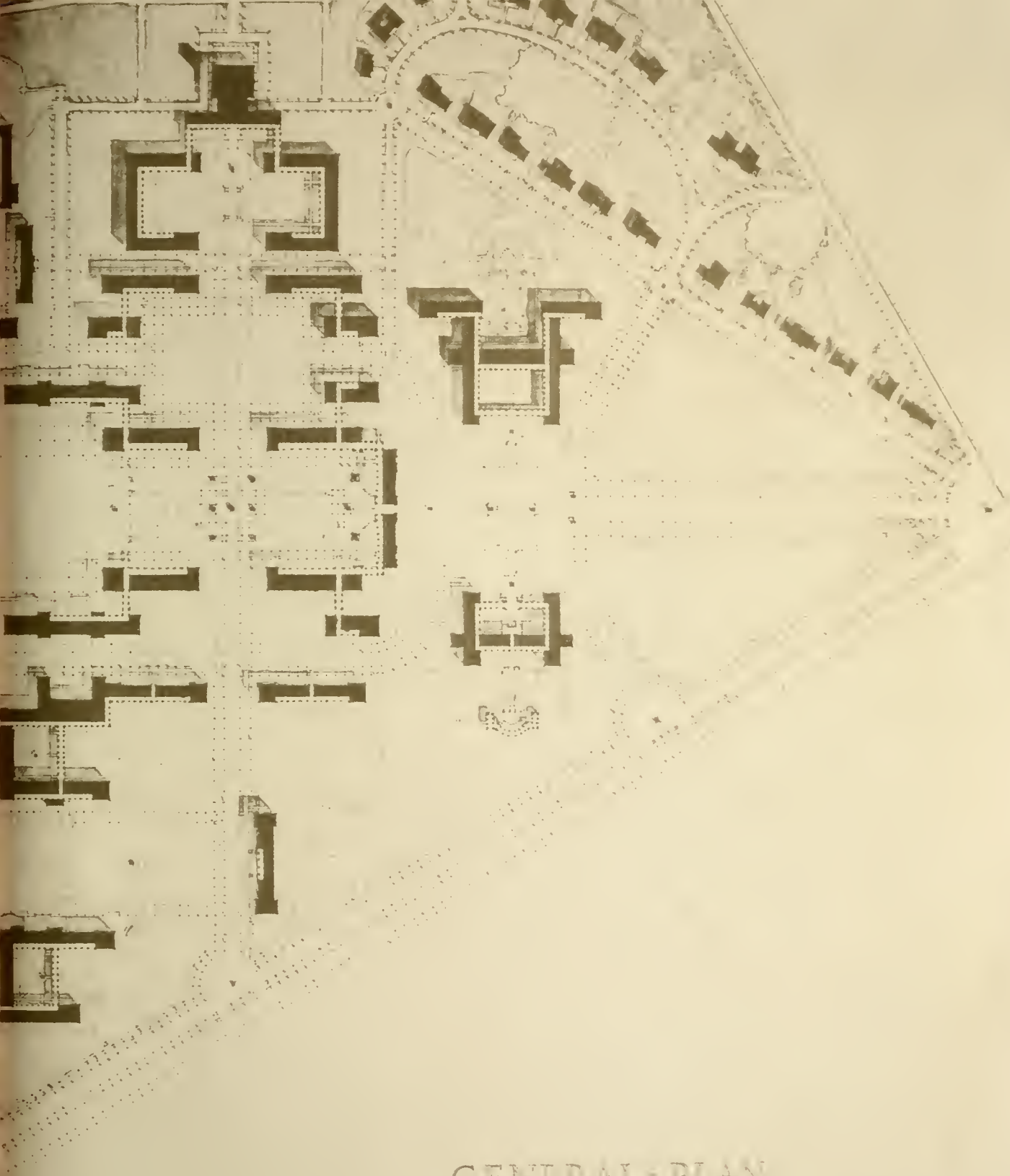

GENERAL · PLAN

WILLIAM · M · RICE · INSTITVTE

HOVSTON · TEXAS

SCALE

CRAM · GOODHVE · AND · FERGVSON · ARCHITECTS

BOSTON AND NEW YORK

A R C H I T E C T V R E

AT RICE UNIVERSITY

DESIGNATES A SERIES OF REPORTS ON THOUGHTS AND INVESTIGATIONS FROM THE DEPARTMENT OF ARCHITECTURE. IT IS PUBLISHED IN THE BELIEF THAT THE EDUCATION OF ARCHITECTS CAN BEST BE ADVANCED IF TEACHERS, STUDENTS, PRACTITIONERS, AND INTERESTED LAYMEN SHARE IN WHAT THEY ARE THINKING AND DOING.

HOUSTON, TEXAS APRIL, 1963

A FOREWORD

ON THE DEPARTMENT OF ARCHITECTURE

The Department of Architecture, of Rice University, opened with the beginning of the first academic year of the university in the fall of 1912 with an initial enrollment of six students. In September, 1962, the beginning of the 50th year, ninety-one students were enrolled. From its very beginning, the course in Architecture has been a course extending over a period of five years, leading to an arts degree at the end of the fourth year, and to an architectural degree at the end of the fifth year.

The courses required for the degree in Architecture include certain indispensable elements of a liberal education and engineering and technical subjects which are necessary to the requisite education of the practicing architect.

The study of Architecture at Rice is to develop the creative imagination of the students, to acquaint them with the history of architecture, to develop an understanding and appreciation of the concepts of beauty and utility which are fundamental to the cultivation of ability in design, and to make the student realize the great responsibility of the architect in society to create the environment in which man lives, works and worships.

One way to give the student an insight into the history and humanity of architecture is to allow him the opportunity to view it first-hand. Thus William Ward Watkin, the first chairman of the Department of Architecture and one of the architects of the Rice University campus, initiated plans for the traveling fellowship which now bears his name. This traveling fellowship was started in 1928 to make funds available for students of proven ability to travel abroad for an extended period of time so that other cultures and historic monuments become realities in the student's conception of building and its significance.

ON THE TRAVELING FELLOWSHIP

For five years following 1928, Messrs. W. L. Clayton, George S. Cohen, A. C. Finn, F. A. Heitmann, J. A. Kiesling, E. L. Neville, Cleveland

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Sewall and William Ward Watkin made individual pledges to finance the traveling fellowship. Then the Rice Architectural Society, a student honorary, assumed the responsibility for raising the funds. Later, the Mary Alice Elliott Loan Fund was established by Mr. and Mrs. Card G. Elliott in memory of their daughter who died while a student in architecture at Rice. This fund of $2,500 made possible a loan of $500 each year for a student to travel and study.

The selection of the winner of the fellowship was first made by the faculty by means of a formal architectural competition held during the spring semester. Milton B. McGinty was the first winner and spent a year in Europe. Arthur G. King won second place; in fact, he placed second in the competition two different years.

In 1962 the funds available were increased. As the stipulations now read, $2,000 is awarded to the winner of the annual competition to cover at least four months travel and study abroad. The second place winner is eligible for a $1,000 loan to be repaid over a five year period following the grant. All graduates of the department under thirty years of age and all students to receive their Bachelor of Architecture within the year are eligible to compete. The winner of the competition must submit a proposed itinerary before receiving the funds; and at the completion of the fellowship, the fellow is required to submit to the department a brief report of his observations and sketches or photographs to illustrate his travels.

The competition for 1962, held between March 27 and May 17, consisted of a program written by Pietro Belluschi, F.A.I.A., Dean, of the School of Architecture and Planning, Massachusetts Institute of Technology, a practitioner noted especially for his church designs. The program for the design of a community church was given to the students to be executed independently of faculty criticisms. The jury was composed of former winners of the fellowship: Edward R. DeZurko, Jury Chairman, Woodrow W. Alexander, A. A. Leifeste, Jr., Arthur E. Jones, and Bill N. Lacy, Faculty Adviser. The Fellowship Committee consisted of Chairman William W. Caudill, and Professors Bill N. Lacy, Anderson Todd, and James C. Morehead, Jr.

THE EDITOR

WILLIAM WARD WATKIN TRAVELING FELLOWSHIP: 1962

"A LARGE COMMUNITY CHURCH"

PIETRO BELLUSCHI, Program Author

ARCHITECTURAL PROGRAM

This program attempts to introduce a new dimension in the architectural solution of a specific problem. The purpose is to evolve an arrangement of spaces which will produce a series of emotional impacts.

In order to develop this concept for a community church in an authentic way, both present and future space requirements have been given and a summary of interviews with the Minister and other church officials.

The First Community Church, a protestant, non-denominational congregation, has recently bought a 20-acre tract of land at the limits of a midwestern city. Seventeen acres are within setback lines. Six acres are needed for parking approximately 800 cars, and eleven acres for recreation, view landscaping and areas for meditation and contemplation. All spaces are to be visually related with transitional courts and walkways. A complete site plan must be developed to show this special church environment.

The specific building program to meet present and future needs is shown in the "Space Study" table. From population growth studies, it appears certain that a projected membership of 6,800 would be reached in fifteen years. An environment to match the dynamic program of First Community Church might increase the percentages to the point where the growth projections would appear conservative.

THE SANCTUARY

The sanctuary, seating 2,000, will become the focal point and unifying element of the entire site. All other elements, while relating to one another through courts and connecting elements, could always be so related to the complex as a whole that intermittent views of the sanctuary would give an individual a constant sense of orientation and identification with the underlying spirit of the church. The sanctuary should be designed to provide a wide variety of possibilities for music and dramatic presentations. Special attention should be given the nave and the relationship and feeling of the individual to the whole gathering. To enhance these qualities, the myriads of design possibilities afforded by today's technology should be utilized. The sanctuary must be designed as a unified whole to relate to the entire environment and to accomplish the many duties it must perform and the qualities it must express.

CLASSROOMS

The classrooms, although listed as a constant size for purposes of estimation, could vary in size, placement, and relationship to the surrounding environment. These could be so designed as to provide flexible space and storage for a wide variety of uses. Special attention, of course, would have to be given to problems involved in the multi-use of space. Other functions might include family-type projects discussed in the interviews, large-to-small group gatherings for meetings and recreation by a division of space. Adjacent outdoor courts could give children a place to play and a sense of belonging with nature so important to the development of feeling and sensitivity in our young.

ADMINISTRATION

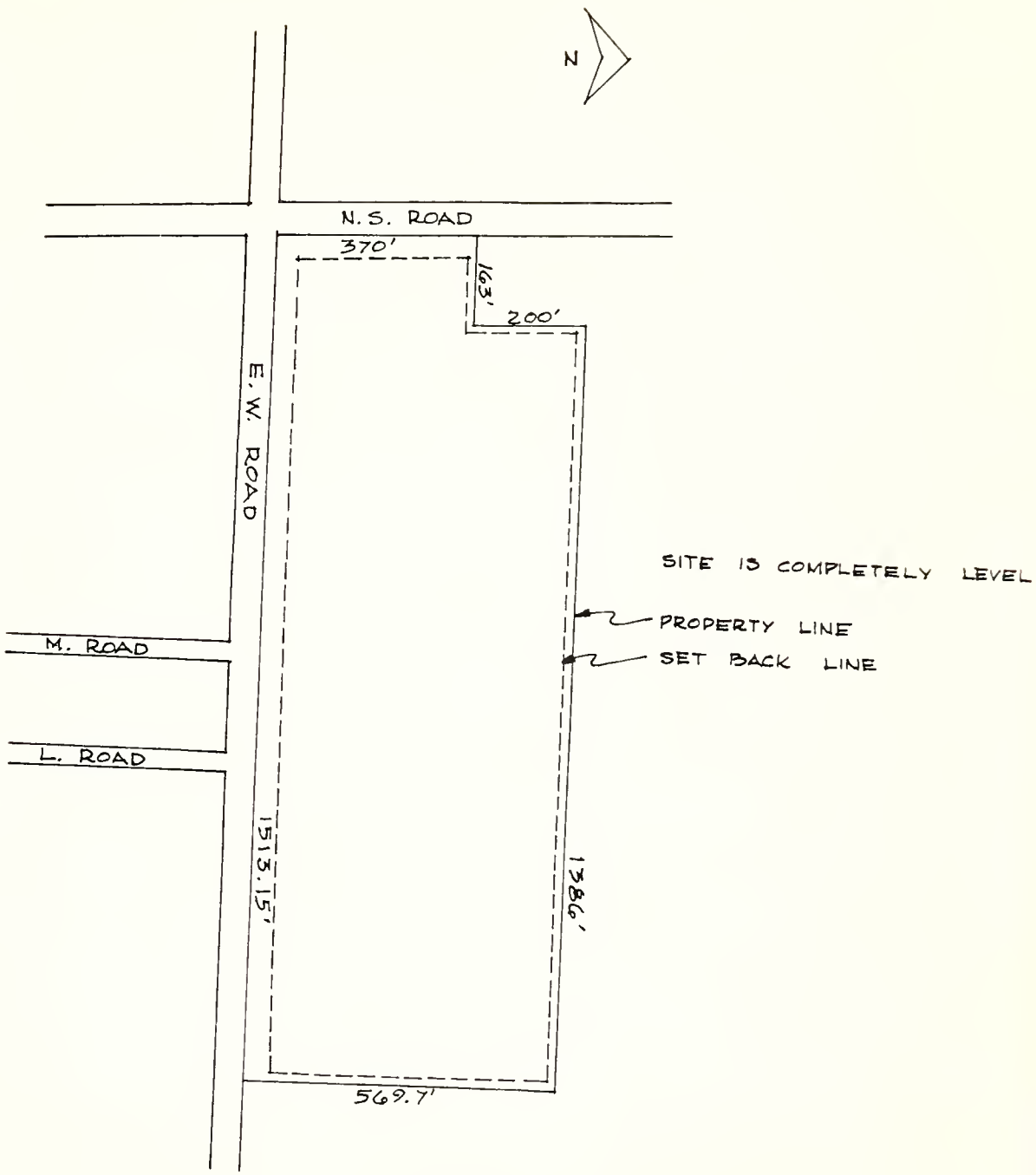
The administrative offices could be well oriented to provide simple access to all parts and again provide those entering the project through this area and those working within it a view of the complex as a unified whole. The average area per office, as listed on the projected space study, is purposely large to include extra administrative space requirements. While some offices may be larger than this average area, others may be smaller or even grouped together. Local storage and business machine areas would also be included in this figure.

PARISH HALL AND STAGE - BANQUET HALL AND KITCHEN

The parish hall and banquet hall could conceivably be placed one above the other with a concrete floor between for acoustical separation. Kitchen facilities could be placed on the floor below beside the banquet hall and could serve the parish hall above, as well. A side by side arrangement is also possible. Major circulation while serving these areas would not pass through them.

CHAPEL AND MEDITATION

This small chapel for childrens' services,for small weddings and other intimate services could be placed in conjunction with and looking onto the meditation gardens. These would consist of densely planted outdoor areas with walks winding through and benches placed at paved and semi-secluded offsets. This would afford the membership and staff the possibilities for solitary walks and meditation within nature. Although not mentioned in the space study, small prefabricated meeting pavilions, glassed and screened, could be set in these gardens. It might be possible to locate the main sanctuary at the other end of this dense planting with its side opening onto it. On the other side might be planted courts of a more formal nature.



PLOT PLAN

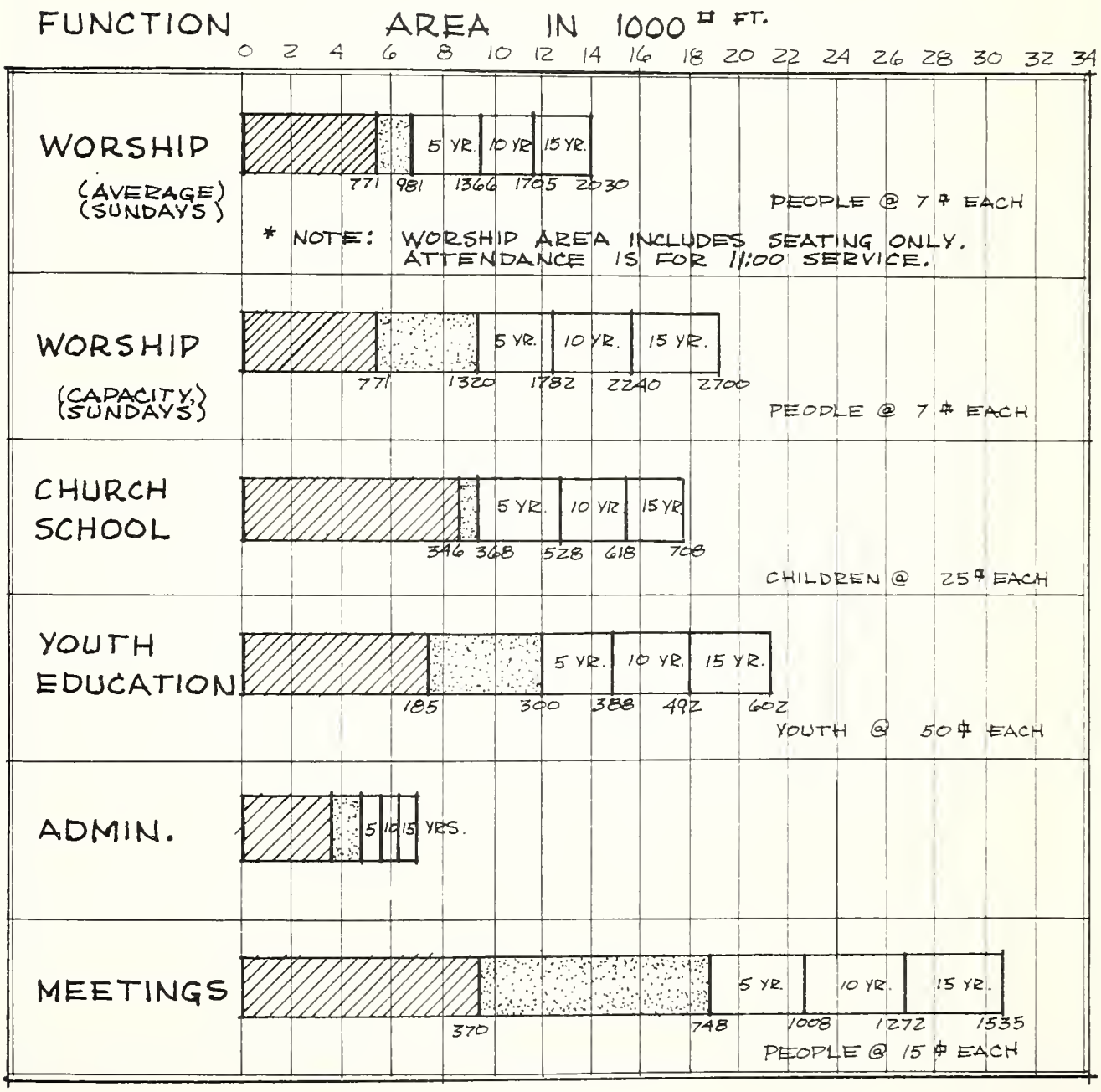
SCALE 1" = 300'

FIRST COMMUNITY CHURCH — SPACE STUDY

Space	Area in Square Feet			
	Need	5 Years	10 Years	15 Years
SANCTUARY (for 2,000 persons)	20,000	20,000	20,000	20,000
CLASSROOMS (@600Sq.Ft.ec.)				
Church School				
21 Rooms	12,600			
22 Rooms		13,200		
25 Rooms			15,000	
28 Rooms				16,800
Youth Education				
7 Rooms	4,200			
12 Rooms		7,200		
17 Rooms			10,200	
22 Rooms				13,200
ADMINISTRATION				
Offices &Supporting(@200sq.ft.ec.)				
17 Offices	3,400			
20 Offices		4,000		
23 Offices			4,600	
26 Offices				5,200
PARISH HALL & STAGE	4,300	4,300	4,300	4,300
BANQUET HALL & KITCHEN	4,300	4,300	4,300	4,300
CHAPEL & MEDITATION	2,000	2,000	2,000	2,000
LOUNGES	1,500	1,500	2,000	2,500
LIBRARY & STUDY ROOMS	750	750	750	750
YOUTH CHAPEL & STAGE WORKSHOP				
Choir Rooms	2,000	2,000	2,000	2,500
Cloak Rooms	400	400	600	600
Toilets	1,000	1,000	1,300	1,300
CIRCULATION (14% of total)	11,937	12,721	13,880	14,970
MECHANICAL (5% of total)	4,263	4,543	4,960	5,340
STORAGE & SUPPORTING FACILITIES (6% of total)	5,116	5,452	5,950	6,400
TOTAL	85,266	90,866	99,400	107,933

PROJECTED SPACE STUDY
TO 1964, 1969 & 1974

SPACE SPECIFICALLY DESIGNATED
SPACE USED PRESENTLY
5 YR. SPACE NEEDED IN NO. YEARS



LOUNGES

Although some lounge requirements would be fulfilled by the convertible classrooms, some permanent lounges are a necessity. These should be conducive to the qualities which First Community seeks to inspire in its gatherings and discussions. Lighting levels should be controllable. Some of these could be set aside for seclusion. The experiences approaching these lounges could vary inversely. Closed intimate circulation could lead to spaces overlooking the whole complex while open, free circulation could lead to intimate cave-like areas. Varying space sensations affect a person much like music or poetry. This is a much deeper approach to architecture than the merely visual or utilitarian.

LIBRARY AND STUDY ROOMS

Although accessible to all, these areas would be located in the staff office area to provide the introversion helpful in the writing of sermons and paper or program planning. This would eliminate the necessity of separate work tables in ministerial offices.

YOUTH CHAPEL, STAGE AND WORKSHOP

These would be located in the youth area, perhaps so related to the sanctuary that the workshop and drama facilities could also be used in conjunction with the main sanctuary. The chapel itself, should serve the dual purpose of church and auditorium for the presentation of religious drama. Workshop facilities should be isolated in such a fashion as to permit the concurrent use of the chapel as a small auditorium for adult evening programs.

CHOIR ROOMS

Adequate facilities for choir and instrumentation practice, dressing and storage should be provided.

PERCENTAGE SPACES

Provisions for space such as circulation, mechanical and storage have been estimated using a percentage of the sub-total of the area of the total plant at each stage. The percentages listed are recommended ratios checked against the existing building and its needs.

PARKING SPACE

Careful study should be given to ingress and egress. From the 800-car capacity parking area, outlets and inlets will probably be desirable from north-south and east-west streets, but primary entrance and exit might be best located east of the intersection along East-West Road. Untenable congestion would occur if the entrance or exit was located too near the intersection. Consideration should be given to locating the openings onto the site opposite M and L roads. This would allow cars coming from the south to by-pass the congestion at the intersection.

INTERVIEW WITH THE MINISTER (Excerpts from Sermons)

Sermon on "Gothic Souls." The tower of the Highland Avenue Methodist Church in Tulsa, Oklahoma... They said a woman gave $100,000 to build it, with only stipulation: to all succeeding generations it would seem incomplete. The cornerstone was "Greek is perfection. The Gothic is incompletion. The Greek is repose. The Gothic is hunger." This became source for a "key" sermon. The Greek is beautiful, but the Gothic is also beautiful but a different kind of beauty: the beauty of the bird in flight, the beauty of the skylark still in the sky watching, looking for its nest at eventide. The Gothic represents the agony of aspiration, the stress and strain of life. The soul -- the healthy soul -- is Gothic. It has strange conflicts and contradictions. It is never fully defeated, yet never fully victorious, ever struggling until finally it comes to the ultimate moment. But the struggle isn't over then. It continues into the next dimension. If in the presence of the chance to grow, man gets rooted to the earth, then here is where sin comes in. The person he can be calls out to the person he is, and it doesn't answer, and this is sin. Sin is a refusal to grow. The unpardonable sin is to refuse until you no longer care. There are two areas where this inner conflict goes on: one, between the little "i" and the big "I," and the other between the truth and the comfortable illusion.

Proceed by selling one man at a time until one man gets sold. Start with a small group. Jesus didn't announce the first fish fry, and then say, "Now if you want a part of the kingdom of God, come." He went out and picked his disciples after he prayed all night. Tagawa gave as the strategy of leadership, "Find a few people and live with them till all of you together get your goals clarified." A leader is one who creates a relationship where leaders are born. We have a twofold responsibility: to become a vital relationship where people grow and find a freedom, where families come and great leaders grow; the second is to share this with the world.

In order to develop this relationship, we must have a place -- a sanctuary, and other facilities, where people can establish these relationships

and grow in them. "Now what's live here?" Well, to begin with, we start early. We start when you have to start -- we start before the baby is conceived theoretically. And then we are interested in this baby. And if we keep this baby free, then he is growing toward freedom. This is one thing. Second, we have a theological philosophy that makes sense. We don't think that you are saved by the dead. We think you are saved by love. And love is the only thing in the world that will save anybody. We don't want people to come here to fulfill the love of life. We don't depend on fear; we depend on life, which is the only true motive. We have a combination of psychology, psychiatry, anthropology -- we have all this knowledge plus beauty, color, lighting, plus religion: the only place that I know where you get wholeness in the shape you get it here.

Even though a church is built today, it is really being built for the future, and the new generation is going to have to live in it. If we are to build a contemporary church only, it would be a reflection of the disorder and the hodgepodge, the multifarious ideas. We would end up with something far different than if we build to interpret the spirit of, say, in our case First Community Church, so that the structure itself gives inspiration to the idea, and not necessarily to build as people think and are in their daily life. So when we build not in a contemporary fashion, but in an expressive inspirational fashion, we have to provide something that will be enriching in the same way as your walk into a traditional church, finding enrichment in past association, etc. So it can not be just a hodgepodge of clever new ideas, but it must reflect this inspirational quality, this serenity.

Architectural honesty -- not having steel beams with a stone veneer or steel beams with a wood veneer. Building must have integrity of construction.

The main essential, the church, is to try to help people cultivate a mood in which they can have their own religious experience; the church never gives religious experience. Nor do we give people religion. Activity alone never brings awareness. All certain kinds of activity can do is to be more conducive to the person finding awareness, however he or she is able to.

A person must provide the enrichment of his own life. No one can do this for anybody else. Nor must we feel compulsive to have to do this in a particular way, shape or form. For one thing it is important that people have time and space to be alone. Without reflection one never gets contemplation, without contemplation, one never gets religious experience. One needs the garden and the tree as well as the private chapel as a place for reflection, because on the adult level, that is where it really counts. The outside and the inside of people seldom catch up with each other, and the reason we have such a tough job

communicating with our kids, or our family, to say nothing of our associates is because our outsides are always so much more highly developed than our insides. We go to great lengths developing the rational, intellectual, logical conscious of our being, and when we deal with professional communicating we meet this surface which is highly conceptionalized, blind to a lot of people, but inside they are emotionally sort of barren and bereft, and lost to the distortion of the past. So what we need to do is help them catch up emotionally.

Our problem is how can you be uniquely an individual, and at the same time, not be separated from the group. Or mood-wise, how can you be in your place in the church, and not be blocked off from any other place in the church. This is the way it is when you are in love really -- you see more deeply who you are as a person, yet in a sense, you feel very close to the other person. Now this is what I would like to see us capture in building. This is why the sanctuary is the heart of the thing. There are some images mind hungers for that are given as part of the race. We are sometimes only dimly aware of them, but they are there somewhere, and if we don't satisfy them, we are always hungry and always lonely. One of the images is for the sanctuary because, symbolically, it speaks to one of the needs in everybody's mind that they find a place where they can have awe and reverence and comfort and challenge, all at the same time. Nobody can see God, but they can see some forms that get to have meaning for them. This is why the Gothic means so much to people. With the nave it gives people the protection of the womb, and yet it has the high ceiling that is sort of incomplete -- it is always unfinished -- so in a sense, you are always in a process of re-birth symbolically when you are in the Gothic.

If you can be in mother's womb, and at the same time, be looking for father's spirit -- then in the sanctuary you have a form that speaks to one of the deepest longings of the person, irrespective of how conscious of it he becomes while he is in the pew, or before the altar. If what we want to do is set a mood in which someone can give expression to what is already in him but can't find, we are going to have to be careful on the symbols. The more we have an adequate sanctuary, the less we will have that will revolve around the man.

I would be a father symbol or substitute, only to the extent that in our building and in our program, we did not find ways to set the mood so they could find the only one Father that they really want, and that is the Father at the heart of the universe. They attach all their emotion to us in direct proportion to how able we are to let them find what really is outside man, and which is the only thing that takes away loneliness. So you get a hero worship sort of thing where you can't free the person to give elevation to his own hunger for the Father.

The best church is not the one that does the most, but the one that is able to lead people in this thing (with the suggestion of the need for much to

desire, much to study, much to explain, etc., what is outside man).

Emotional life never becomes a substitute for rational mind; nor does rational intellectual life become a substitute for emotion. Creation is where I balance these off, because if I become only intellectual and rational, I cut off the life blood of being, and become a channel. On the other hand, if I cut off the conceptional level and become emotional, pretty soon I wallow in the sea of my own creational self. It is proportionally what of the basic functions get lifted into consciousness. I would like to think of our building this way.

You see there is nothing rational about a sanctuary -- or about a service of worship. This is not a place where you give intellectual lectures. This is something which, through the medium we are aware of, leads us into the deeper level of meaning. I can't rationally explain my religious experience, because it isn't conceived of in rational terms. That is a place where I want to pay more attention to the intuitive longing of the heart. On the other hand, in the educational part of the building, we need the classroom for the thinking side.

There are four functions of the personality: thinking, feeling, intuition, and sensation. We believe the ideal person lifts all four of these functions into consciousness at one time. The church, ideally, would be facilities in which these four could have appropriate attention paid to them, so that a person might lift all four into consciousness. This is why a drama workshop, for instance, is not a luxury; it is a necessity, because only sometimes by an act, can the eternal be in time. The university mood here has been pretty slim. The emotional, personal mood has been tremendously high. We need the drama, art and music stuff to fill in one side, you see -- this sensation side. We need the quiet isolated moment, the garden or the meditation chapel, or the sanctuary open 24 hours a day, where you can come to take care of the intuitive side. Then we need the classroom for the thinking side. It's getting the four proportioned out right, so that a person can pay attention to the basic stream of his own life while he is here. It is a man-sized task to work on all of these things at once. I would like to see the church as a laboratory, rather than as a finished product, or looking like a vault, which means it is the custodian of our papers. Some churches impress me, feeling-wise, like a modeless mausoleum.

Regarding the vision of a whole new church somewhere else, it is a funny thing how people who get very liberal and dynamic in some of their attitudes often end up being rather conservative and stereotyped and traditional when it comes to money and buildings of that nature. I think our mixed feelings are really pretty accurate feelings, because we don't have enough evidence yet on which to make a choice, either objectively or emotionally, from the people who are involved.

INTERVIEW WITH ORGANIST DIRECTOR, MINISTER OF MUSIC

I would be strongly in favor of the organ and the choir being not the center of attention. Otherwise you are bothered by seeing the mechanics that go on, which have nothing to do with the worship. We hope that the ultimate result of what we do is part of the worship but not the doing of it. This would be so if the origin of the music were not the center of the attention: in otherwords, if it were at the side or the rear. However, in planning something like this, there should be the use of steps or something to get the center raised, so that it can be used for special presentations of the choir at special times.

One possibility is to have the sanctuary for the Sunday experience be in another location, separated from the weekday-school part.

There are times when you want to see the organist, and therefore times when an extra console should be made available.

Sound coming from the rear is much better after people get over the initial shock of not seeing the choir. People may say that the choir should be seen, but not after they have experienced the other arrangement. In a proper building, sound is always better when it comes from the back. It supports the congregation, particularly in hymn singing. You hear the trained experienced singers and it sounds as if you were the one doing it. It is not hitting you in the face; it is carrying you along.

INTERVIEW WITH MINISTER TO CHILDREN

The high school program consists of 10th, 11th, and 12th grades involving possibly 400. Next year or the year after it should have 600 or 700 people. We don't have a meeting that is supposed to get at a particular group in the same place at the same time every week because we know in our culture today that all of the group will not meet once a week in the same room all year at one time. They just don't do it. If some of them don't show up one evening, to the rest it is a failure. So you change the structure that produces the failure. Therefore, you have different things happening at different times during the week at a variety of times and a variety of things. So that for the boy who plays football and happens to be studying a lot on Sunday evening, there is something he can get to, say, on Wednesday night, if he happens to be free.

Every five weeks they have a joint meeting, all together. There are five areas in the high school youth program, and at that joint meeting they make decisions in which of these five areas they are going to work.

One of these five areas we call the 5-15 series, fifteen people meeting five weeks on a given subject for an hour to two hours once a week for

discussion. The content varies from learning how to study to the teachings of Jesus, to courtship, dating and marriage, to religious beliefs, to how to start a revolution, to the sacraments, to full-time Christian vocation, to anything imaginable. At the joint meeting they sign up and select which one of the 5-15 series they will join. They may have eight of these series running at a time, so they can pick one of these eight and there will be eight different subjects usually. They will be meeting at different times; maybe they will have five meetings on Sunday night, three times on Wednesday, or maybe one on Saturday morning, etc.

An attempt is made to get the proper grouping of the various kinds of youngsters together. This is done, starting in the block of wood and on for a two-year period until finally it has been done so much and it has been explained why, that they begin to do it on their own. The groups with the block of wood are made up after the youngster signs a card, which in effect gives a sociogram. On these cards, they list one person whom they want to be with during the year. Then there is also an equal ratio of boys and girls, dominance and submissives, which information they get from me, from interviews, from watered-down or scaled-down personality tests on their level, and an equal ratio of 7th and 8th graders in this case, and their choice. So there are five factors which have the greatest content in the world, but if you have the wrong sociological structure, it doesn't work. (You can imgaine what it takes to get 300 people with five common factors sorted out into eight groups; it takes ten or fifteen hours; they use I.B.M. punch cards, and run them through a sorter.)

Another area of the high school program is "Youth on Call" in which they come together every five weeks for dinner. They go to the sanctuary and kneel down at Communion and are handed an envelope in which is a call for them to perform some service to somebody and never tell anybody else they have done it. It is based on the "Magnificent Obsession" idea of Lloyd Douglas. They get one of these calls to do something for five weeks in the sanctuary of the church every morning before they go to school, it might be working in the hospital for five weeks. There are about 100 in this "Youth on Call" area.

Then the fourth high school youth area we call "Special Leadership." This is high school young people who are working anywhere in the church as leaders. If they are church school teachers, if they are leaders in CPW, if they sing in the choir, anything they do, we consider them still part of the program. There is an 18 week training course on skills and techniques on being a camping counselor, and that is part of the program.

The fifth area is "Youth Productions" which is a drama group presenting worship settings and religious drama throughout the year on various tours.

Sometimes people are in more than one area of youth work. The people

who are in youth productions -- the drama area -- almost 90 per cent of them are found in all the other four areas, but you can not say that for the other main groups. It is less than 40 per cent for any one of the other areas, which tells you that the group of 100 to 120 in the youth production drama group feel most at the core of the program, because drama calls forth every talent no matter what it is.

The facilities and scheduling for all of these groups are a tremendous problem. Some of the meetings were tried out in various homes, but this didn't seem to work. Facilities must include eight or ten good rooms to be used for discussion, a large social hall that can be used and that is not restricted to any other activity. The drama center needs particular attention because we do so much in that area. The first part of a drama center is not the stage; the first part is a working facility -- a place where you can build lats, work with wood, develop scenery, rehearse and dance, a place to put on make-up, and rooms in which to accomplish these things. That is the important thing, because you can always find a place to use as a stage. Although it is essential that there be proper equipment -- lighting, sound, etc. -- for the stage area. As much of this as possible should be portable, to make it usable in a variety of places.

That means that our church school expands from Sunday to these kinds of activities during the week. They can get an introduction to these things which relate to religion and to Christian content on Sunday, and then if it is done right, the interest and need will expand to the point where we will need to provide more of these kinds of activities during the week. When we are trying to teach religious or character education, then naturally the principles we are trying to teach should become a part of the person. (Then teaching has to be done in terms that are real for the child at each level of his understanding and development.)

Sports facilities should be chosen to enhance joint activities of the family group. A swimming pool is one of the best facilities for family recreation, rather than a basketball court, because a swimming pool is one of the best facilities for family recreation, whereas the basketball court provides only for the demonstration of superior ability by a few.

Facilities and programs should grow jointly. The program should not be frozen by too rigid a facilities decision at one time. Also, programs of the various elements of the church should not compete with each other.

Particularly in the rooms to be used by younger children, it would be helpful if observation and even microphone-listening devices could be set up so that other members of the family could observe and learn of the development of their youngsters.

WILLIAM WARD WATKIN TRAVELING FELLOWSHIP WINNERS - 1962

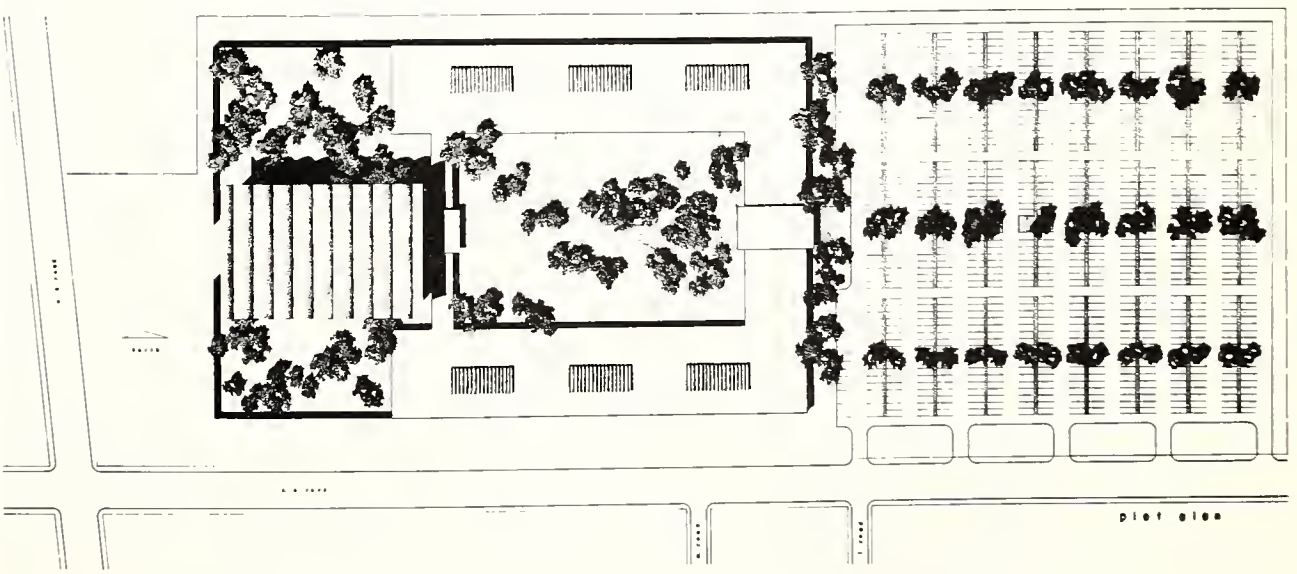
GEORGE E. FOWLER, JR., First Prize

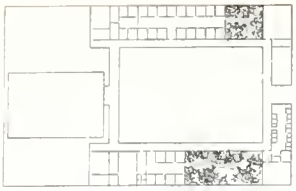
PHILIP T. Y. CHANG, Second Prize

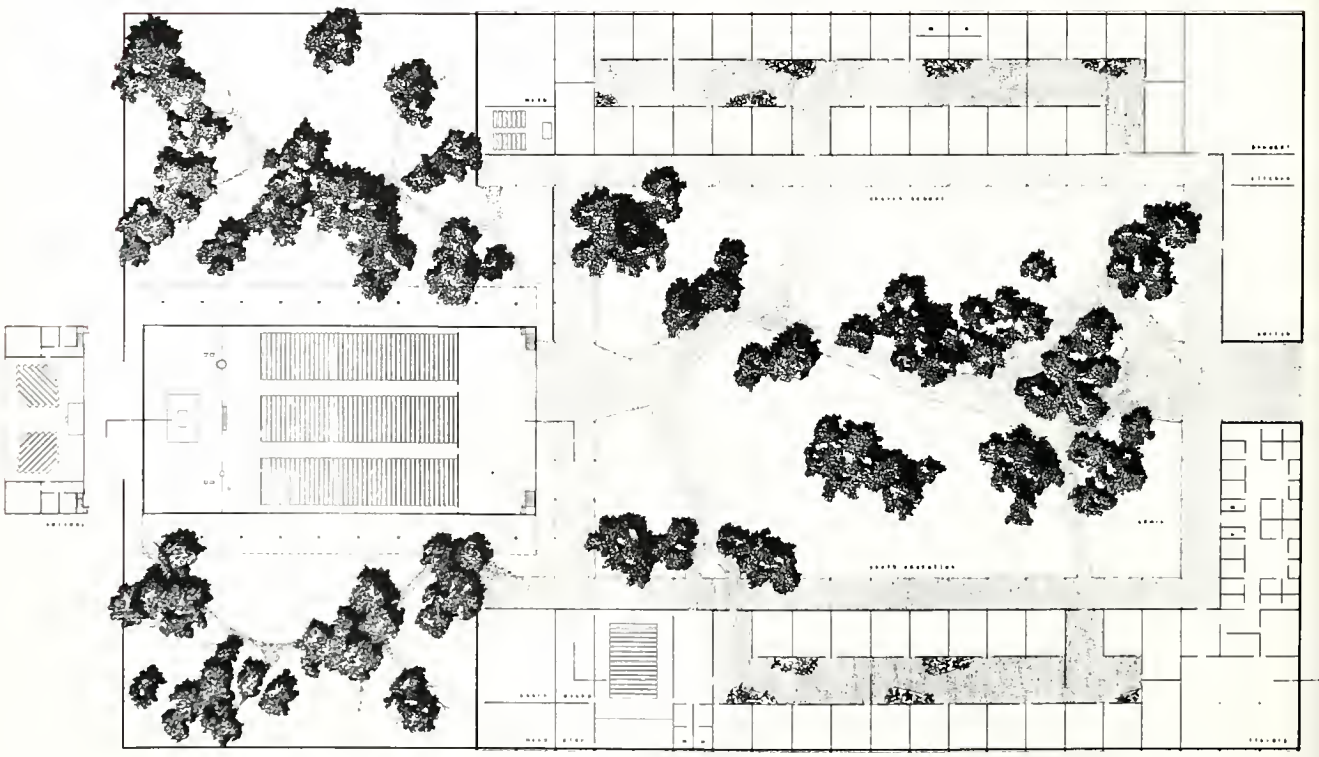
JOHN H. KELL, JR., Honorable Mention

FIRST PRIZE — GEORGE E. FOWLER, JR.

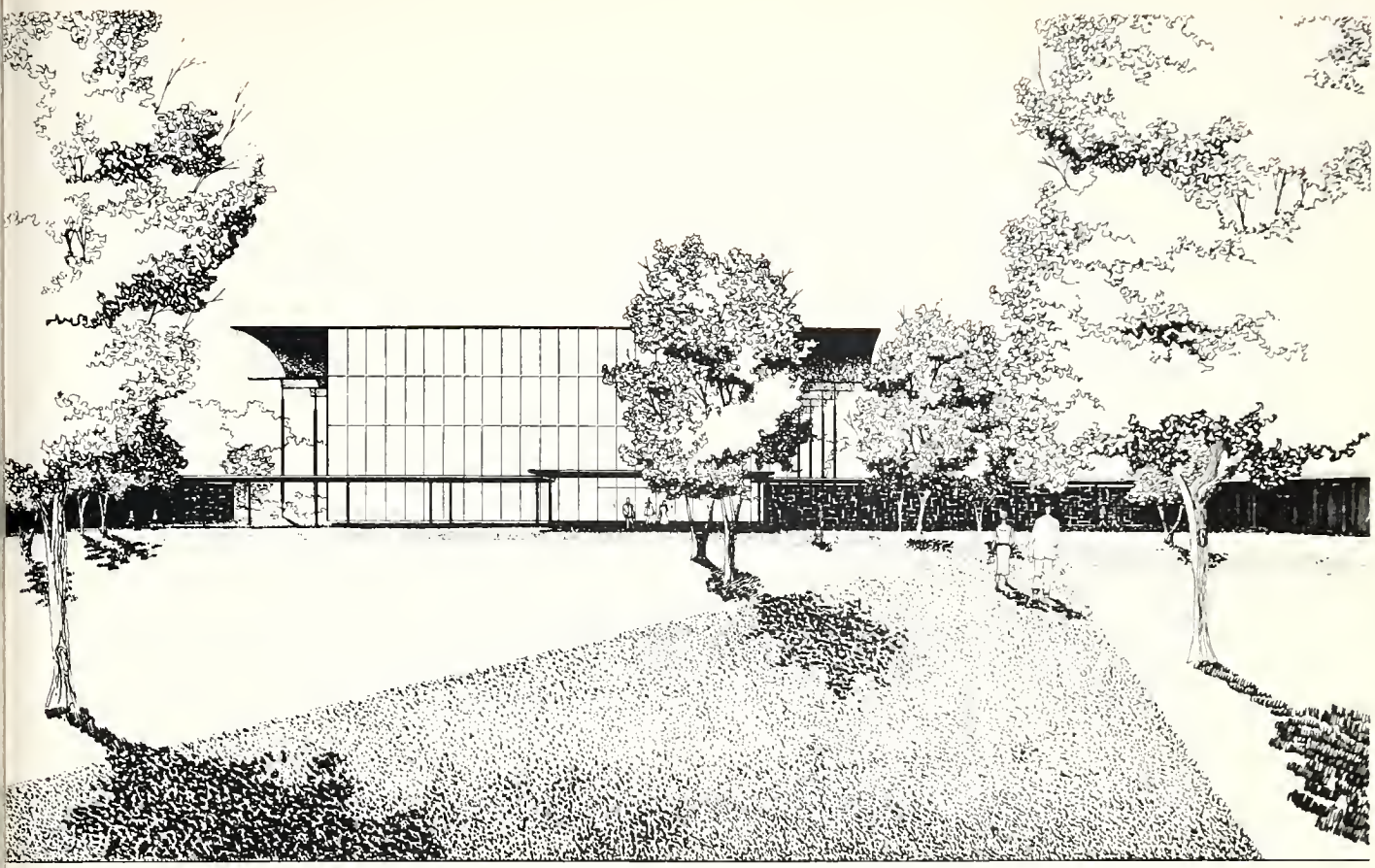
This simple solution makes effective use of the site and fulfills the complex requirements of the program with a minimum of means. The effect is one of great dignity and reserve, yet the design embodies a profoundly romantic approach. Its character as a community church and its scale are excellent. It elicits a feeling of quiet withdrawal of the individual for contemplation or participation in group activities or worship. The walled sacred area creates a small separate world of order and harmony with man, nature and architecture all well interrelated. The site plan, dominated by the sanctuary, provides areas more conducive to inspiration than the interior of the sanctuary. The interior of the sanctuary left much to be desired, and the inaccurate perspective distorts the proportions. The relationships between the sacred area, the surrounding streets, and parking area are good. The jury commended the way in which the transverse arrangement of vaults helped to unify the sanctuary with the adjoining courtyards. Growth by stages of construction, as specified by the program, could take place without affecting the general appearance of the group of buildings. The air conditioned mall shows a respect for nature, especially the beauty of trees in informal, naturalistic landscaping. Sports and recreational facilities are wisely not emphasized in this solution. This is a quiet, orderly, deceptively simple solution which in one gesture makes a complex program seem simple. It is almost in the nature of a tour-de-force. The restraint, balance, and order give an impression of rightness, of belonging, which the jury felt was a significant accomplishment.





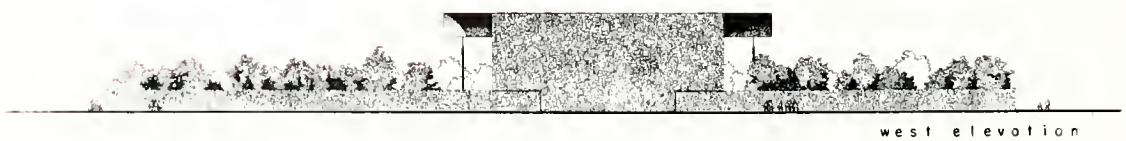


floor plan



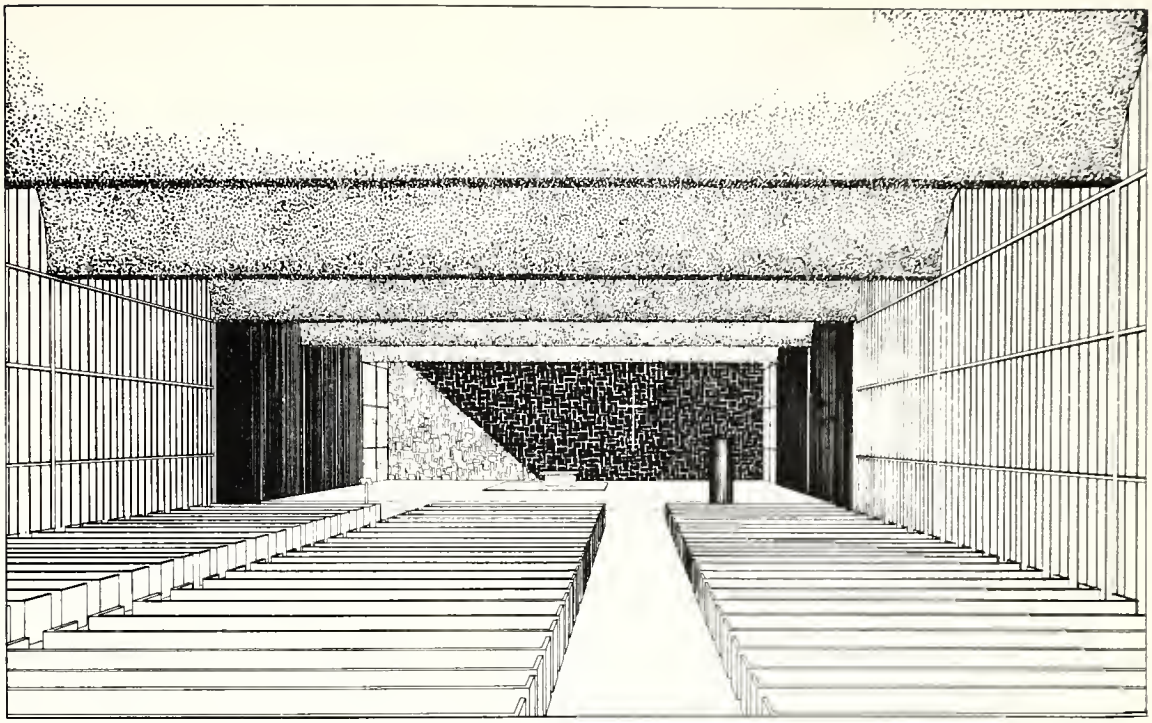
view from court

east elevation

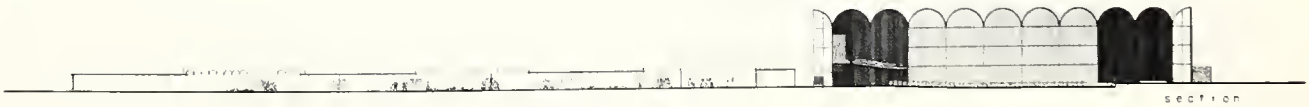


west elevation

south elevation



view of sanctuary



section

SECOND PRIZE — PHILIP T. Y. CHANG

This was the most completely presented project. Each idea was clearly and beautifully presented with startling clarity. Because it showed so much, the student was forced into making many difficult, detailed decisions, thus giving him greater area for error. The sanctuary takes on an impressive, dramatic, tent-like form, and is suited more for pageants and ceremonies than preaching. The space below the sloping floor of the sanctuary is an interesting innovation which seems to combine in a modern way some of the functions of the traditional narthex and cloister, but the jury disapproved the two-story stairway approach to the sanctuary which would be difficult for the aged, infirm, or the very young. The site plan is effective and generally works well. Pedestrian circulation is highly regulated and this could easily have been avoided. The general form of the group of buildings, while a little complicated, fits together as a unit. The seating plan in the sanctuary is compact. The whole concept is highly imaginative and shows real feeling for the character described in the program.

CONCEPT: As the spirit of God bursts into branches of mental, spiritual and physical needs for all Christians, the main sanctuary is located at the center as the focus of the entire master plan. The building complex has two major axes and the sanctuary radiates to social and educational functions.

The author's intention was to eliminate all the religious symbols in this church for some denominations do not place religious symbols in their churches. The arrangement of space and proper lighting become the main subjects of the approach to this problem.

The circular plan of the sanctuary is derived from the philosophy of "Worship Together" rather than mere attendance of lectures. This circular plan is also provided for dramatic and musical performances. The tall roof of the sanctuary is the dominant feature of the building complex.

The curved ceiling gives the illusion of stretching upward to eternity. The upper level of the sanctuary creates an atmosphere of dignity as a transitional place to reach God from our world.

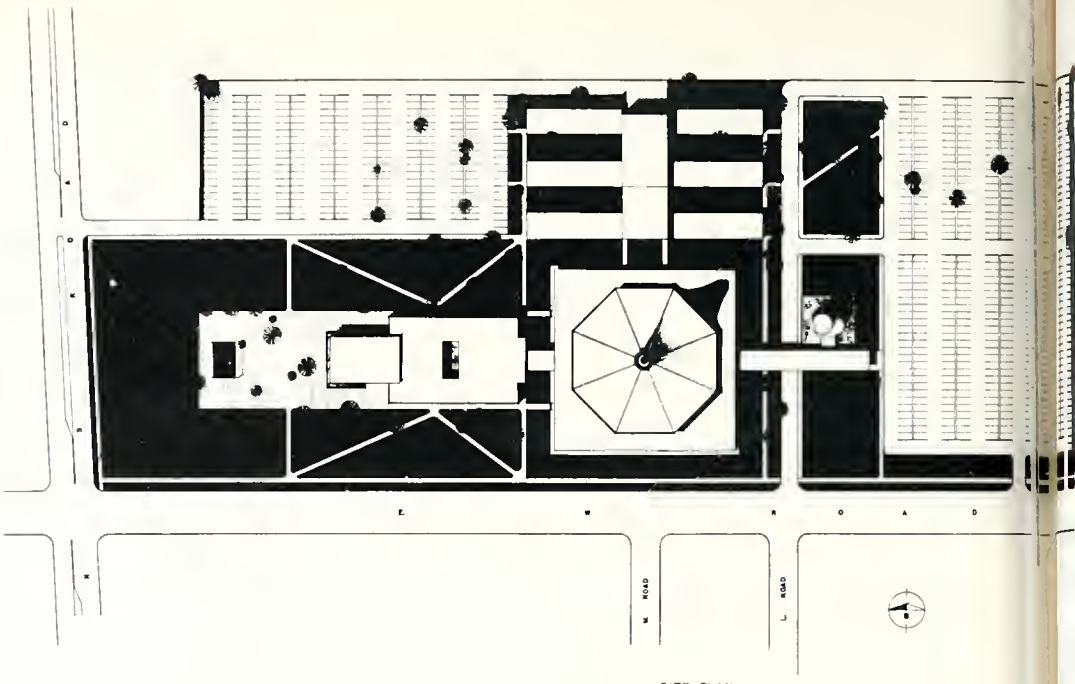
A big lobby on the ground floor under the sanctuary is a multi-purpose space. First, it is a transitional area for various functions, through the vertical circulation to the sanctuary, administration or library, through the horizontal circulation to the classroom or youth education building. Second, this is a space of exhibition for religious art or a space for large receptions.

The transitions of nature from building to building is with small intimate courtyards rather than a large open area.

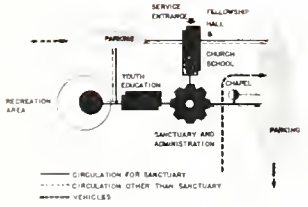
The location of two parking area is for the convenience of walking. A cross bridge is provided to serve as the approach to sanctuary or administration. The bridge eliminates the congestion of the traffic between pedestrians and cars before the services. Proper lighting control on both sides of the bridge creates a quiet and effective atmosphere for anyone approaching the church.

The other parking area is located by the fellowship hall, youth education and activity area, and classrooms. This parking is for those bringing children to Sunday school before going to the main sanctuary or those going only to the banquet hall.

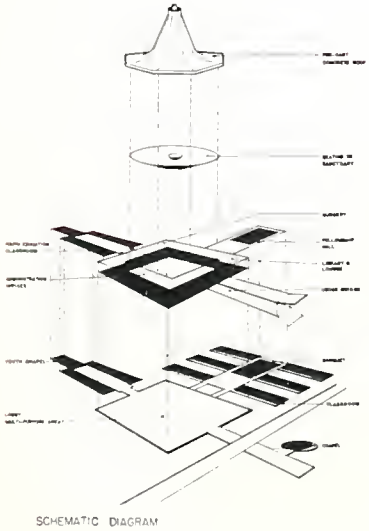
The chapel is located near the parking area. It is used for weddings or week day meeting without the necessity of entering the main buildings.



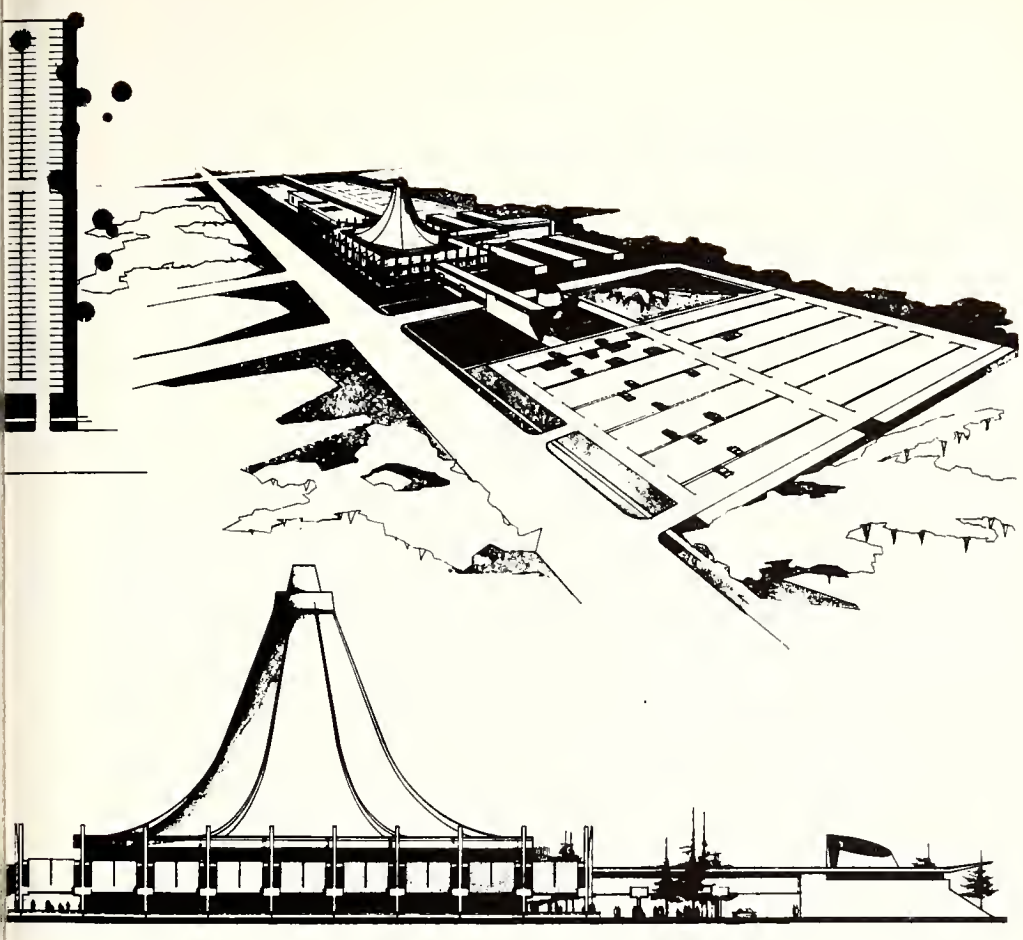
SITE PLAN

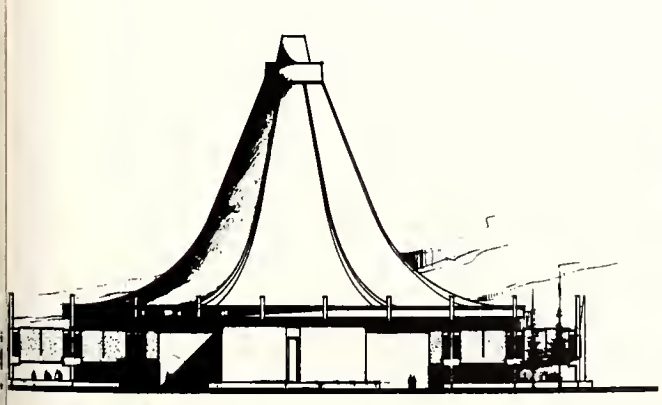


TRAFFIC FLOW DIAGRAM

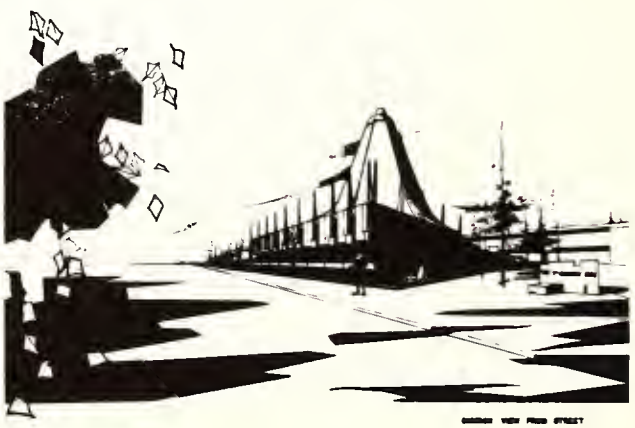


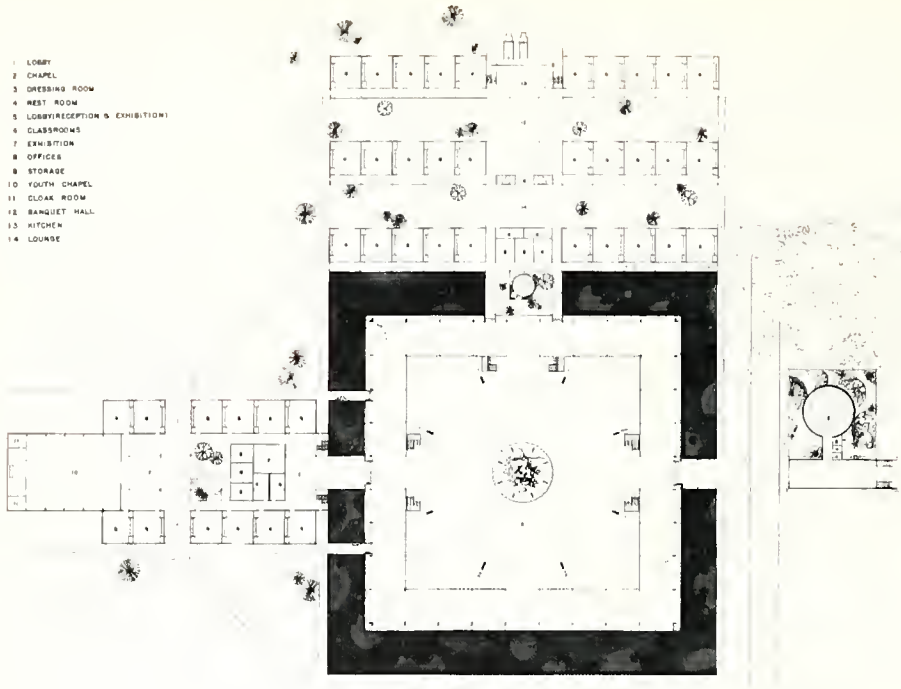
SCHEMATIC DIAGRAM



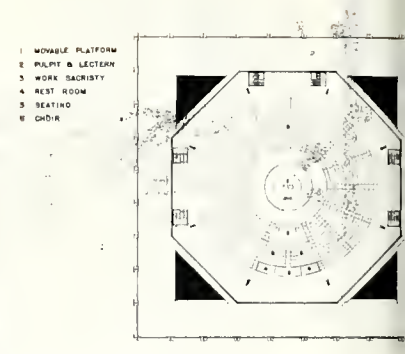


WEST ELEVATION





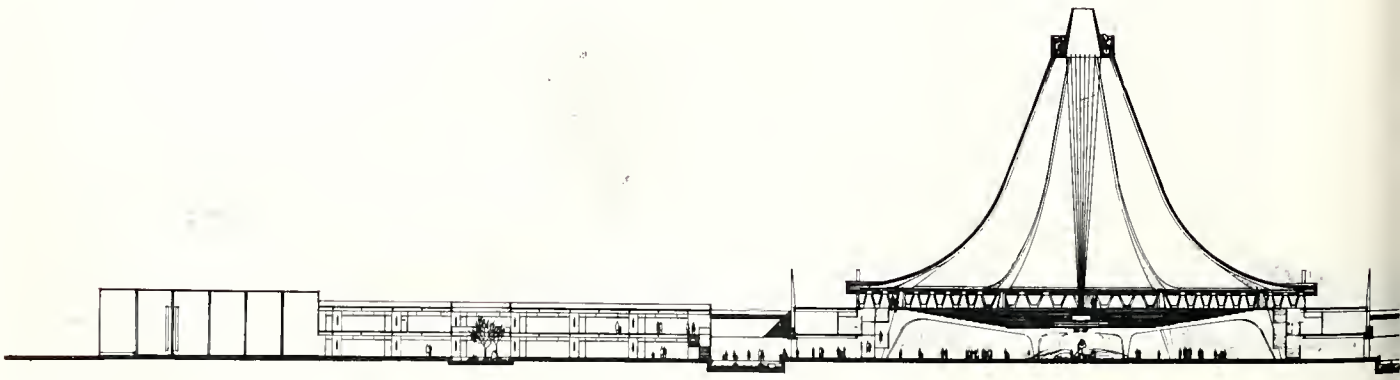
FIRST FLOOR PLAN



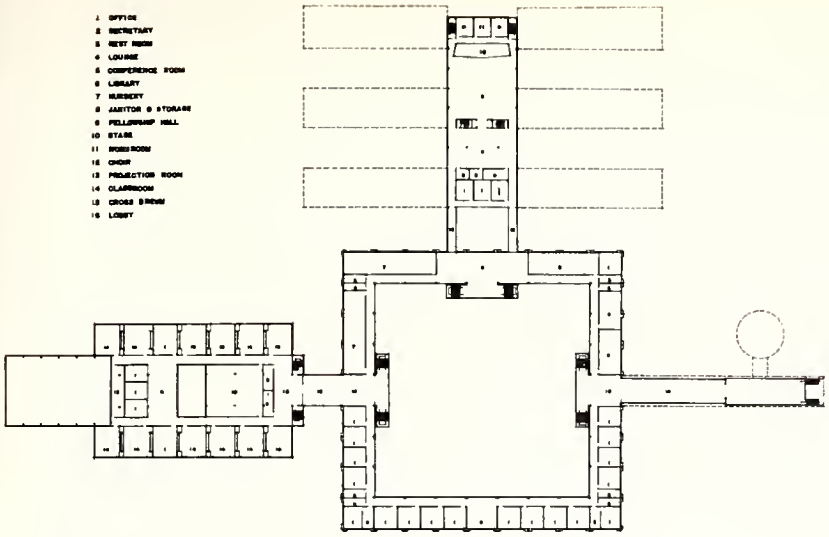
SANCTUARY FLOOR PLAN

1 SANCTUARY FOR WORSHIP

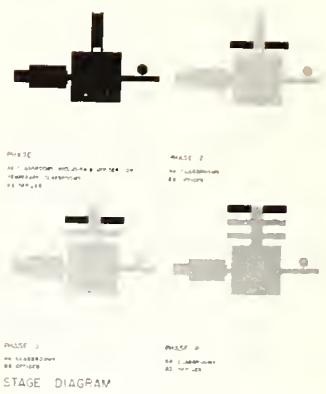
2 SANCTUARY FOR DRAMA & MUSIC



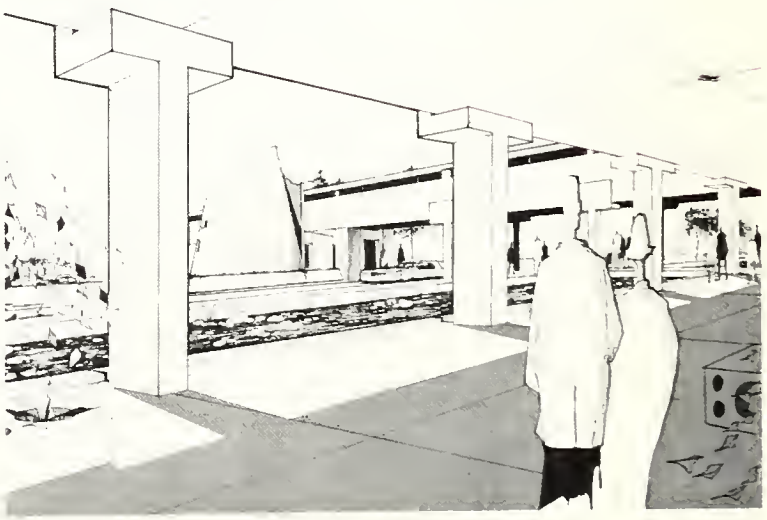
SECTION



SECOND FLOOR PLAN

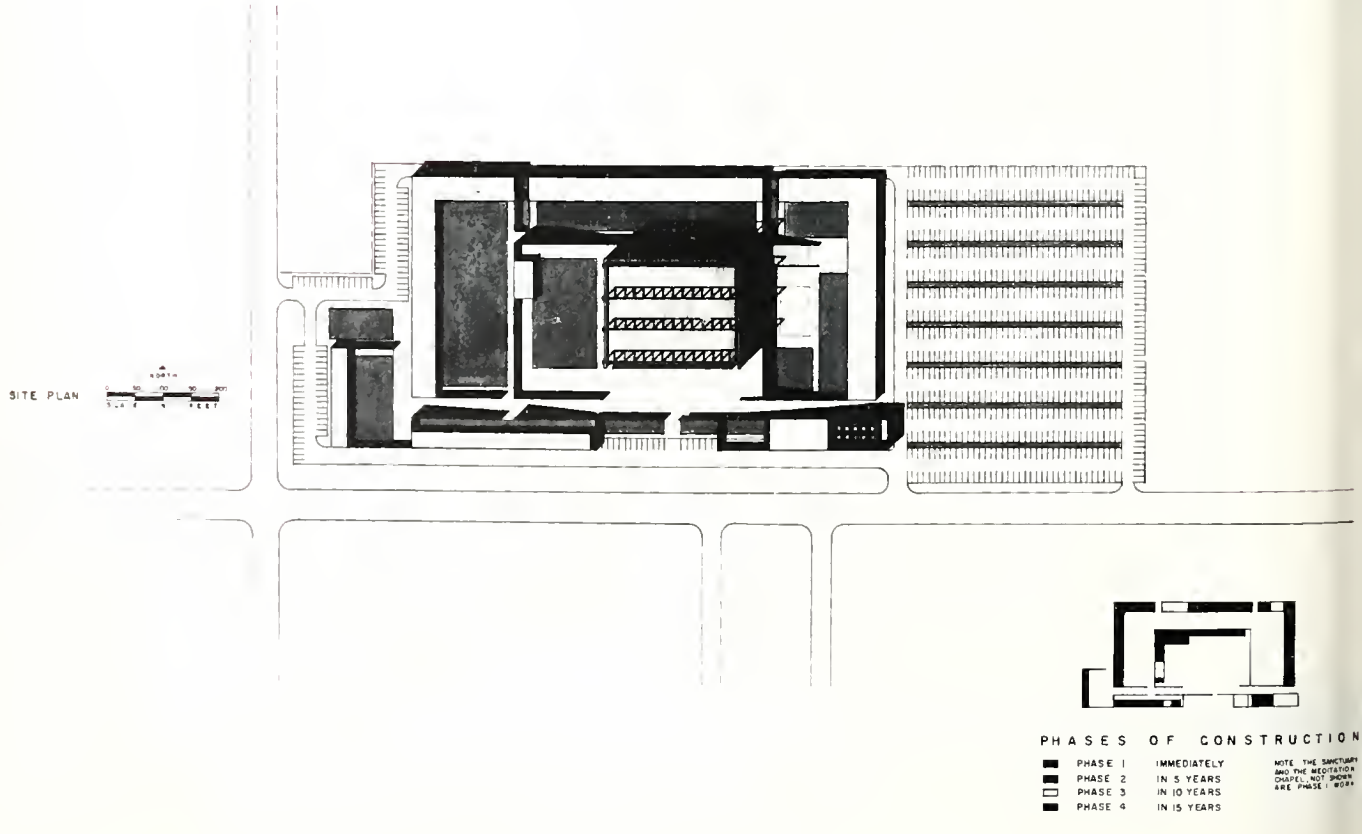


STAGE DIAGRAM



HONORABLE MENTION — JOHN H. KELL, JR.

This solution for a community church is a strong, unified design of monumental scale which would dominate a residential community. The semicircular amphitheater plan of the sanctuary was commended, but the entrances to the sanctuary are too small. The location of the sanctuary upon a platform approached by ramps, whatever the aesthetic justifications, adds to the difficulty of access from the parking area and tends to separate too completely the church school facilities, etc., and the sanctuary. The basic gesture, the simple scheme, was commended, but the overpowering, heavy sanctuary form was criticized. The interior of the sanctuary with its basic flexibility and the ease with which different types of worship could be accommodated was commended.



GENERAL CONCEPTS:

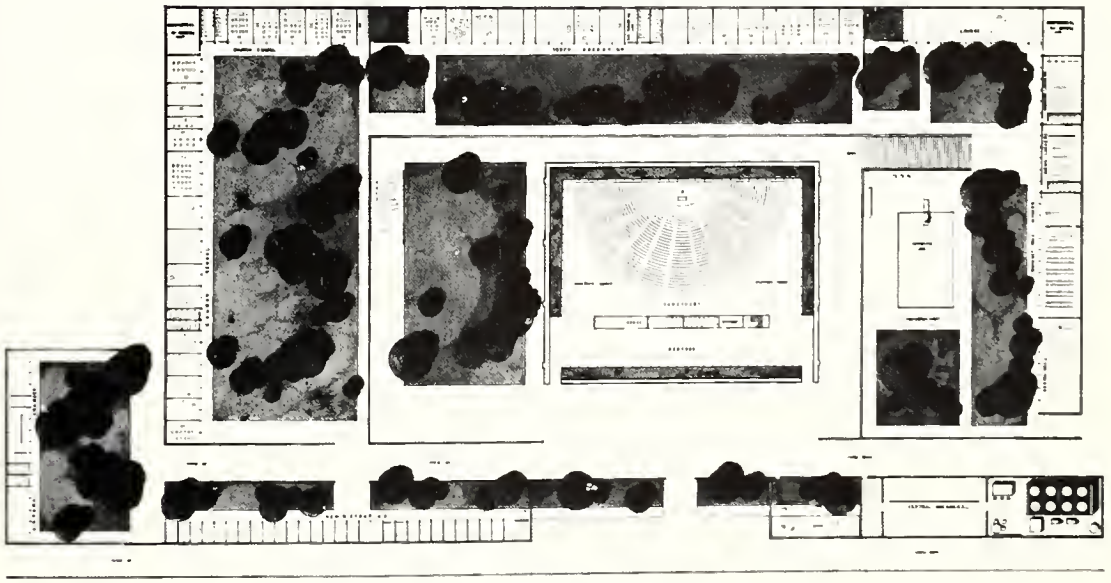
A separation from the town is intended by the use of scale, level and orientation. The scale of the project is large to give it physical dominance over the community. The ground is formed into a semblance of a stepped pyramid with the sanctuary on the top step, above the plane of everyday activity. The project is oriented inward, introverted -- creating a community within a community.

STRUCTURAL CONCEPTS:

Human scale structure contrasted with vast scale structure to create a spiritual feeling. Plateaus of bearing walls and beams in concrete.

MECHANICAL CONCEPTS:

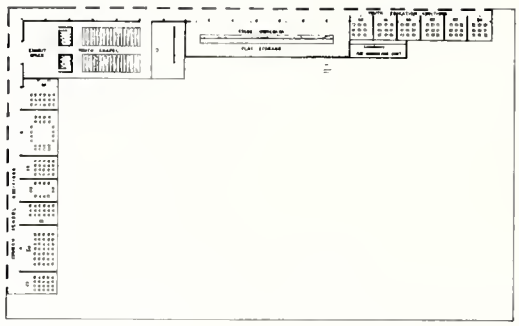
A centrally located water chilling and heating system operate with individual area handling units with high velocity duct distribution in the walls.

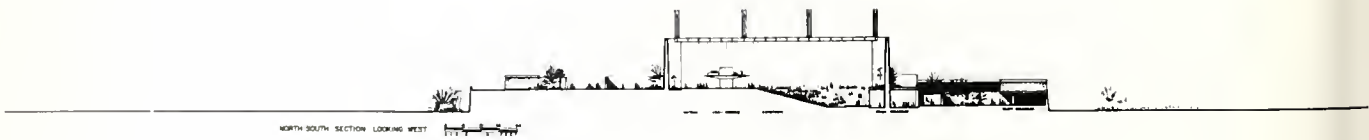


PLAN OF BUILDING COMPLEX

PLAN OF MOUND BELOW SANCTUARY

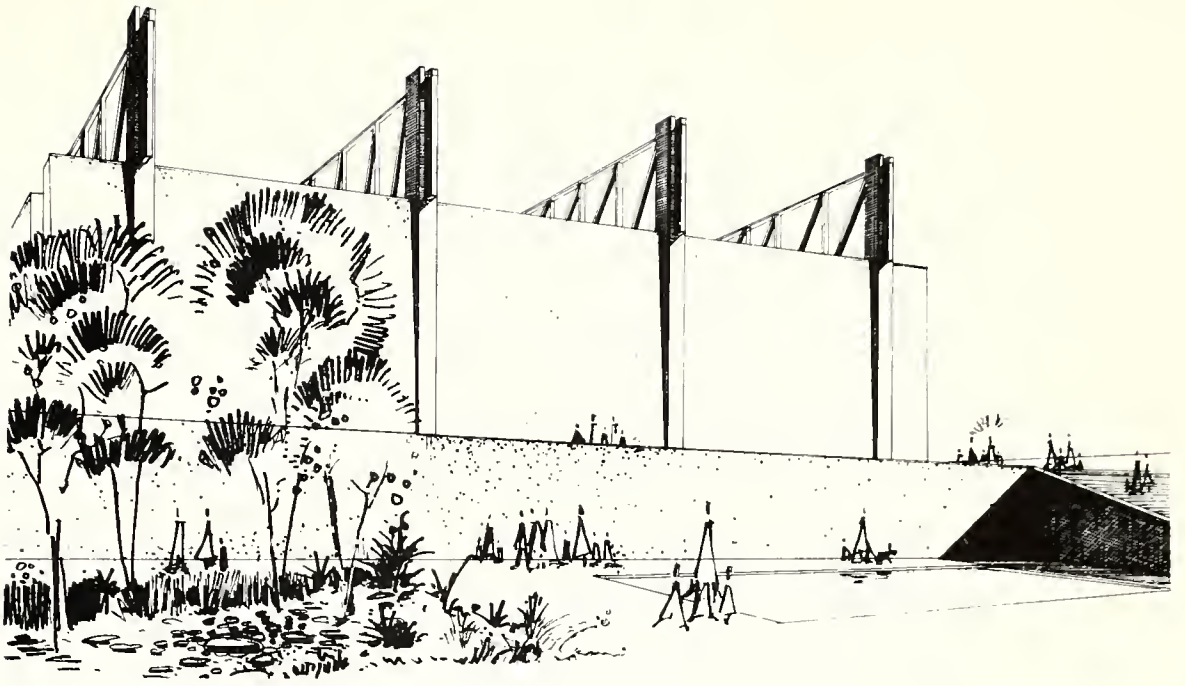
BALCONY PLAN SANCTUARY





NORTH SOUTH SECTION LOOKING WEST

EAST WEST SECTION LOOKING SOUTH



VIEW OF SANCTUARY FROM RECREATION COURT

WEST ELEVATION

TRAVELING FELLOWSHIPS AWARDED SINCE 1928:

Milton B. McGinty	1928
Claude Hooton	1929
Edward B. Arrants	1930
James L. Campbell	1931
Edwin Metzler, Jr.	1932
YEARS 1933 TO 1938 NO PRIZE AWARDED	
Mace Tungate	1939
W. W. Alexander	1940
A. A. Leifeste, Jr.	1941
YEARS 1942 TO 1946 NO PRIZE AWARDED	
Arthur E. Jones	1947
John T. Connelly	1948
Boris Marks	1949
Robert L. King	1950
Alsey W. Newton	1951
William W. Perry	1952
Nicholas Dick Davis	1953
Eric F. Sprohge	1954
Julius L. Pryzant	1955
Theodore Montz	1956
Al Marsh	1957
Charles F. Craig	1958
John M. O'Brien, Jr.	1959
Roland Douglas Roberts	1960
Joe L. Tonetti, Jr.	1961
George E. Fowler, Jr.	1962

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CORYL LaRUE JONES, Editor of the Series

Special Credits:

The cover design by Professor Bill N. Lacy for the semicentennial year was inspired by an early master plot plan by William Ward Watkin, the first chairman of the Department of Architecture, Rice University.